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# Brahms A German Requiem

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# Program

## 2004-2005 Season

Friday, April 8, 8.00pm  
Sunday, April 10, 3.00pm  
Symphony Hall

Grant Llewellyn, conductor

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**Divertimento No. 1 in B Flat**

*Allegro con spirito*  
*Chorale St. Antoni – Andante*  
*Minuetto*  
*Rondo – Allegretto*

attrib. Franz Joseph Haydn  
(1732-1809)

***Variations on a theme by Haydn, Op. 56a***

Johannes Brahms  
(1833-1897)

—INTERMISSION—

***Ein Deutsches Requiem, Op. 45***

Elizabeth Futral, soprano  
Philip Cutlip, baritone

Brahms

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The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

# Program Notes

## Past Masters

Brahms was one of the first composers to be actively interested in learning from music of the past, what we consider "early music" today. He had a huge library of old music, and spent a good deal of time editing and transcribing his discoveries. The two works on this program are both tributes

### NOTES IN BRIEF

This program features two masterworks by Johannes Brahms: his *German Requiem* and the *Variations on an Theme by Haydn*. Brahms composed his variations in 1873, first for two pianos and then as a fully-orchestrated work. He based it on a the second movement of a spirited divertimento attributed to Haydn, which begins our program. Brahms' treatment of this chorale was not only his first major orchestral work, it was also the first set of orchestral variations conceived as a work in itself. Its eight variations find remarkable possibilities in the straightforward theme, and the Finale is itself a tour-de-force, with 17 variations over a recurring ground-bass: as so often, Brahms created contemporary music using the tools of past masters. His extraordinary *German Requiem* was composed seven years earlier, shortly after the death of his mother. Brahms himself chose the texts, which trace a luminous progression from sorrow to joy. These texts of consolation and remembrance are set in the largest possible musical architecture, with nearly every movement concluding in a spacious fugue. This remarkable work, the longest single piece Brahms ever wrote, quickly attained the status of a classic work in his own lifetime, on the same level as Bach's B Minor Mass or Beethoven's *Missa Solemnis*.

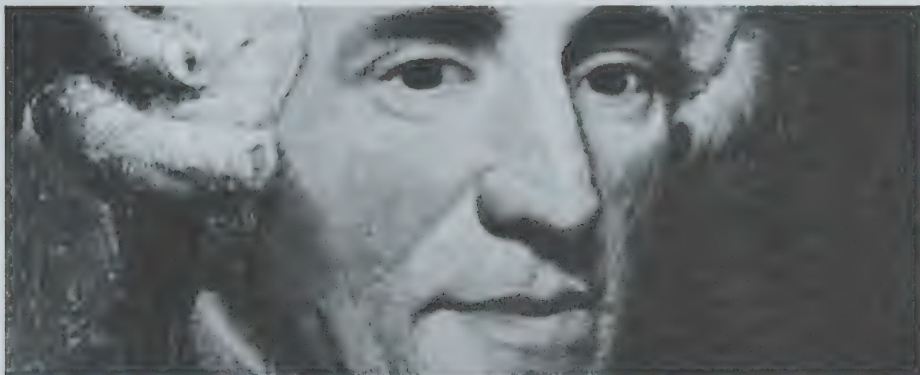
to compositional styles and techniques of the past; at the same time, they are both uniquely Brahmsian in that they create entirely new worlds of sound. With his *Variations on a Theme by Haydn*, Brahms became the first to write an independent set of variations for orchestra, while his *German Requiem* is a remarkably personal work that at the same time owes much to Schütz, Bach, and Beethoven.

#### **Divertimento No. 1 in B Flat, attrib. to Haydn**

Brahms was a great connoisseur of early music. Sometime in the 1860's, one of his friends, Carl Ferdinand Pohl, showed him a set of divertimenti for wind instruments attributed to Haydn. Brahms liked the second movement of the first divertimento, a chorale known as "St. Antoni" that was a popular pilgrim-melody, and used it as the basis for a set of orchestral variations. He had already written keyboard variations on a theme of Handel's, and he may have conceived of these new variations as a tribute to the great orchestral tradition of the Viennese classical period.

The *Divertimento* that inspired Brahms' work has had a checkered history since he transcribed it. For years it was accepted as a genuine work by Haydn, until the leading Haydn scholar H.C. Robbins-Landon declared it to be one of the many works that were attributed to the master, usually to boost sales. More recently, scholars have proposed that it may come from the circle of musicians around Haydn in Esterháza. In fact, as there is no





**Franz Joseph Haydn**

autograph, we will never know the truth: as with many paintings, attribution rests on questions of style that are, in the end, somewhat subjective. Certainly the work is famous because Brahms thought it was Haydn, and perhaps that is the most useful way to hear this delightful piece today. It is scored for two oboes, three bassoons, two horns, and the mysterious serpent, a bass wind instrument that is little-known today.

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**Certainly the work is famous  
because Brahms thought it  
was Haydn...**

---

### ***Variations on a Theme by Haydn***

This brilliant set of orchestral variations was Brahms' first major orchestral venture, and a work that he always loved; he later wrote "I have always had a weakness for that piece, and I think of it with more satisfaction than any other." In 1873, Brahms showed Clara Schumann a version of this work for two pianos, and within two months he had orchestrated it and presented it to his publishers. The work begins with a straightforward account of its inspiration, the "Chorale St. Antoni," now re-orchestrated with strings and brass. What follows are eight variations that keep the basic structure of this chorale – its harmonic movement, its phrase-lengths – but utterly transform the textures and harmonies. Brahms was fascinated by the

challenges variation-sets offered, and wrote to Joachim that "we moderns cling nervously to the melody (of the theme), we don't handle it freely enough."

After eight wonderfully inventive transformations of the theme, the Finale adds another layer of complexity. Listen for the bass in this section, because Brahms is playing with an even older form: the Baroque *passacaglia*, where a bass-line is repeated over and over while the upper parts weave variations upon it. Here the five-bar bass pattern is repeated a total of 17 times, while aspects of the original theme are treated above it. At the end, the original theme returns in glory, with triumphant scale-figures rising around it.

### ***Ein Deutsches Requiem***

Brahms began sketching out this remarkable work in the late 1850's, after the death of his close friend Robert Schumann. He hadn't gotten very far by 1865, when the sudden news of his mother's death spurred him to develop his ideas into a full-fledged composition. A few months later, Brahms had finished what was to become the fourth movement, and had planned out the first two as well. Instead of turning to the traditional texts of the funeral service, Brahms decided to make his own selection of Biblical texts, without any direct reference to Christ. Indeed, his impulse was to make the work as universal as possible; as he put it, one could even omit 'German' and substitute 'human' in the title.

The texts Brahms selected trace a general movement from sorrow to joy, from exclusion to inclusion. By summer of 1866 a six-movement version was complete. The first three movements were premiered the next year in Vienna, and then on Good Friday, 1868, the six existing movements were performed at the Cathedral in Bremen. This was a major occasion for Brahms, with his closest friends and family in attendance; the program was rounded out with excerpts from Bach's *St. Matthew Passion* and Handel's *Messiah*.

With the addition of one more movement, which became the fifth, the work found its final form. Although Brahms made it clear that the movements could be performed separately – and did indeed perform it in various shortened versions – the whole makes a remarkable arc, or rather spiral, of musical and textual development. At the center of this work is Brahms' initial inspiration, now the fourth movement, a vision of the celestial paradise rapturously described in a kind of heavenly *Ländler*. It is surrounded by two movements in which the soloists address us directly: first the baritone, singing of grief and despair, in movement 3, and then in movement 5, the soprano brings radiant words of consolation. After a vision of the

Last Trumpet (here colored by the German term *posaune*, or trombone), the work ends with an echo of the opening words and the opening music, but now transfigured: no longer words of consolation, but words of blessing.

This *Requiem* is by far the longest work Brahms wrote, and it immediately established him as an internationally-recognized master. The extraordinary arc that the work traces was praised by contemporary critics: in the words of Eduard Hanslick, "since Bach's B Minor Mass and Beethoven's *Missa Solemnis* nothing has been written in this genre that can compare with Brahms' *Requiem*... There flows from this music the purest consolation, elevation, and strengthening... The most fundamental aspects of music, and thereby also the spirits of the listeners, are brought into the most intimate collaboration."

–Robert Mealy

*Mr. Mealy is the Society's Christopher Hogwood Research Fellow for the 2004-2005 season. A scholar and performer, he has recorded and toured with many period instrument ensembles. Mr. Mealy frequently writes on music, and teaches historical performance at Harvard and Yale.*

## THE GERMAN STYLE

*One of the challenges of performing nineteenth-century music on original instruments is that, for the woodwinds, their instruments were going through a period of rapid transformation. Our principal oboist Stephen Hammer explains the situation:*

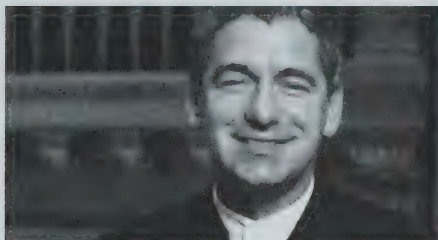
Today's modern orchestral instruments are the descendants of nineteenth-century "French-style" woodwinds, with elaborate key-systems designed to provide simplified fingerings, quick response, and a large, even sound quality. Some 19th-century musicians and builders, particularly in German-speaking countries, preferred the expressive qualities of the earlier instruments to the bright sound and agility offered by these new inventions. German-style flutes, oboes, and clarinets were favored in Germany, Austria, Bohemia, Russia, and parts of America well into the 20th century, finally disappearing in favor of the more fluent French-style winds. Only the German bassoon survives in the modern orchestra; the Heckel firm remains the most famous maker of professional bassoons.

The woodwinds played in this week's concert are from this German Romantic tradition. Our principal clarinetist Eric Hoeprich plays an original Baermann-system instrument made by Ottensteiner, as did Richard Mühling, one of Brahms' favorite musicians. Other members of our wind section use originals or copies of German-style instruments by Koch, Heckel, and Kohlert. The dark and expressive sound of these woodwinds gives Brahms' music a luminous and communicative quality not possible with modern French-style instruments.



# Artist Profiles

## Grant Llewellyn, conductor



Grant Llewellyn, one of a new generation of exciting conductors, is renowned all over the world for his exceptional charisma, energy and easy authority in music of all styles and periods. Now in his fourth season as Handel and Haydn Society Music Director, Llewellyn also is Music Director of the North Carolina Symphony Orchestra (Raleigh) and Conductor-in-Residence at the BBC National Chorus and Orchestra of

Wales, which he led last September to great acclaim at The Royal Albert Hall in London. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, recent guest appearances include Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and subscription concerts with the Boston Symphony Orchestra. This season, Grant Llewellyn also conducts performances with the Helsinki and Turku (Finland) Philharmonics, and the Orchestre de Picardie (France).

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## Handel and Haydn Society

Celebrating its 190th anniversary season, the Handel and Haydn Society is a leader in historically informed performance, offering programs of music for chorus and orchestra from the Baroque and Classical eras. Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Recent seasons have highlighted a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers of 1610* and "Ballet Music from the French Court." The Society also has featured the

Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw and Sylvia McNair. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE*, which debuted last spring at number five on Billboard Magazine's Classical Chart. Now in its 20th year, the Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music and involves children in music-making in meaningful, enjoyable, and lasting ways.

## Elizabeth Futral, soprano

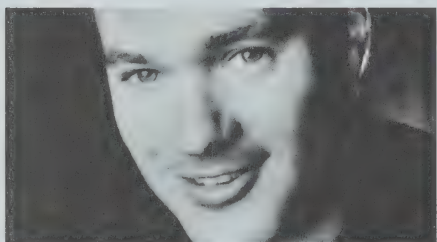


Elizabeth Futral has established herself as one of the major coloratura sopranos in the world today. With her stunning vocalism, vast dramatic range, and great beauty, she has embraced a diverse repertoire that includes Vivaldi, Handel, Mozart, Donizetti, Rossini, Verdi, Glass, and Previn. Ms. Futral has a long and close association with the Lyric Opera of Chicago where she began her career, and has also appeared with Los Angeles Opera, New York City Opera, the Bayerische

Staatsoper, and Vancouver Opera. Highlights of recent seasons include touring to Japan with the Bayerische Staatsoper as Susanna in *Le Nozze di Figaro* conducted by Zubin Mehta and the Brahms *Requiem* with the San Francisco Symphony under the direction of Michael Tilson Thomas. This spring, she sings the title role in *Lucia di Lammermoor* at the Metropolitan Opera.

Elizabeth Futral made her New York Philharmonic debut in Mahler's Symphony No. 2 under the direction of Zubin Mehta, has performed with the London Symphony conducted by Sir Colin Davis, and was a guest artist on the 2000 New Year's Eve Gala Concert with the Berlin Philharmonic under the direction of Claudio Abbado which is scheduled for release on DVD. These performances mark her debut with the Handel and Haydn Society.

## Philip Cutlip, baritone



With a repertoire that extends from Bach and Handel to Bernstein and Stravinsky, American baritone Philip Cutlip is in demand by concert and opera presenters worldwide. Mr. Cutlip has received particular acclaim for his concert performances of the works of Bach and Handel. He has appeared as soloist in the Bach B Minor Mass and the *Christmas Oratorio*, both with the Washington Bach Consort, the *St. Matthew Passion* with the Dallas Bach Society and the

Oratorio Society of New York. He has performed Handel's *Messiah* with numerous orchestras including the Colorado Symphony, the Evansville Philharmonic Orchestra, the National Symphony, and the St. Paul Chamber Orchestra. Other appearances include the Atlanta Symphony, the Göttingen Handel Festspiele, Philharmonia Baroque, and the Utah Symphony. Operatic appearances have included Opera Theatre of St. Louis, New York City Opera, Seattle Opera, San Francisco Opera, and Dallas Opera. Mr. Cutlip has also appeared in recital at the New York Festival of Song, the New York Philharmonic's celebration of the Copland Centenary, and Columbia University's Miller Theater. He last appeared with the Handel and Haydn Society in December of 2002 in performances of Handel's *Messiah* conducted by Grant Llewellyn.



# Handel and Haydn Society Orchestra

## **VIOLIN I**

**Daniel Stepper**, concertmaster

*Joan & Remsen Kinne Chair*

Julie Leven

Clayton Hoener

Jane Starkman

Guiomar Turgeon

Dianne Pettipaw

Danielle Maddon

Christina Day Martinson

Anne-Marie Chubet

Julia McKenzie

## **VIOLIN II**

**Linda Quan**

*Dr. Lee Bradley III Chair*

Susanna Cortesio

Lisa Brooke

Barbara Englesberg

Etsuko Ishizuka

Maria Benotti

Abigail Karr

Vera Rubin

Diana Lee-Planès

Jennifer Schiller

## **VIOLA**

**David Miller**

*Chair funded in memory  
of Estah & Robert Yens*

Anne Black

Jennifer Stirling

Scott Woolweaver

Christof Huebner

Susan Seeber

Laura Jeppesen

Barbara Wright

## **CELLO**

**Reinmar Seidler**

*Candace & William Achtmeyer  
Chair*

Sarah Freiberg

Guy Fishman

Alice Robbins

Christopher Haritatos

Andre O'Neil

## **BASS**

**Gregory Koeller**

*Amelia Peabody Chair*

Karen Campbell

Robert Caplin

Karen Pandolfi

## **FLUTE**

**Christopher Krueger**

Michael Lynn

## **PICCOLO**

Wendy Rolfe

## **OBOE**

**Stephen Hammer**

*Chair funded in part by  
Dr. Michael Fisher Sandler*  
Kathleen Duguet

## **CLARINET**

**Eric Hoeprich**

Diane Heffner

## **BASSOON**

**Andrew Schwartz**

Charles Kaufmann

## **CONTRABASSOON**

Thomas Sefcovic

## **HORN**

**Richard Menaul**

*Grace & John Neises Chair*

Lowell Greer

John Boden

John Aubrey

## **TRUMPET**

**Jesse Levine**

Paul Perfetti

## **TROMBONE**

**John Faieta**

Gregory Spiridopoulos

Brian Kay

## **TUBA**

Philip Neuman

## **SERPENT**

Douglas Yeo

## **TIMPANI**

John Grimes

*Barbara Lee Chair*

## **PERCUSSION**

Richard Flanagan

## **HARP**

Judy Saiki Couture

# Handel and Haydn Society Chorus

John Finney, Chorusmaster

*The Cabot Family Chorusmaster Chair*

## **SOPRANO**

Gail Plummer Abbey  
Roberta Anderson  
Susan Consoli  
Julia Carol Cosgrove  
Janice Giampa  
Kelly Holst  
Sharon Kelley  
Joan M. Kirchner  
Shannon Larkin  
Jill Malin  
Carol Millard  
Shannon M. Salyards  
Clara Sandler  
Andrea Veal  
Teresa Wakim

## **ALTO**

Marylène Altieri  
Erica Brookhyser  
Katharine Emory  
C. Heather Holland  
Deborah Cundey Owen  
Susan Byers Paxson  
Krista River  
Kamala Soparkar  
Letitia Stevens  
Susan Trout  
Mary Ann Valaitis

## **TENOR**

Matthew Anderson  
James DeSelms  
Thomas Gregg  
Stuart M. Grey  
Craig W. Hanson  
Murray Kidd  
Henry Lussier  
Randy McGee  
David McSweeney  
Arthur Rawding  
Mark Sprinkle

## **BASS**

Jonathan Barnhart  
Gary Durham  
Peter Gibson  
Jeramie Hammond  
Herman Hildebrand  
Matthew Ryan Hoch  
Kyle Hoepner  
Brett Johnson  
Timothy Lanagan  
Matthew Murphy  
Nikolas Nackley  
Clifford Rust  
Antony Zwerdling

*The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.*

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# Program Text

## BRAHMS: A GERMAN REQUIEM

### Chorus

Selig sind, die da Leid tragen;  
denn sie sollen getröstet werden.  
Die mit Tränen säen, werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen Samen  
und kommen mit Freuden  
und bringen ihre Garben.

### Chorus

Denn alles Fleisch es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.  
So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe den Morgenregen und Abendregen.  
So seid geduldig.  
Aber des Herrn Wort  
bleibet in Ewigkeit.  
Die Erlöseten des Herrn werden wieder kommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude  
wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg müssen.

### Chorus with Baritone Solo

Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat  
und ich davon muß.  
Siehe, meine Tage sind  
einer Hand breit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht  
wer es kriegen wird.  
Nun, Herr, wes soll ich mich trösten?

*Blessed are they that mourn:  
for they shall be comforted. (Matthew 5:4)  
They that sow in tears shall reap in joy.  
He that goeth forth and weepeth,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him. (Psalms 126:5-6)*

*For all flesh is as grass,  
and all the glory of man  
as the flower of grass.  
The grass withreth,  
and the flower thereof falleth away. (1 Peter 1:24)  
Be patient therefore, bretheren,  
unto the coming of the Lord.  
Behold, the husbandman waiteth  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive the early and latter rain.  
So be ye patient. (James 5:7)  
But the word of the Lord  
endureth for ever. (1 Peter 1:25)  
And the ransomed of the Lord shall return,  
and come to Zion with songs  
and everlasting joy,  
upon their heads:  
they shall obtain joy and gladness,  
and sorrow and sighing shall flee away. (Isaiah 35:10)*

*Lord, make me to know mine end  
and the measure of my days,  
to consider my frailty,  
that I must perish.  
Surely, all my days here  
are as an handbreath to Thee;  
and my lifetime is as naught to Thee:  
Verily mankind walketh in a vain show,  
and their best state is vanity.  
Man passeth away like a shadow,  
how disquieted in vain:  
he heapeth up riches,  
and cannot tell who shall gather them.  
Now, Lord, what do I wait for?*

Ich hoffe auf dich.  
Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.

### Chorus

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.

### Chorus with Soprano Solo

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch nehmen.  
Ich will euch trösten,  
wie einen seine Mutter tröstet.  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt,  
und habe großen Trost gefunden.

### Chorus with Baritone Solo

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.  
Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem Augenblick,  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen,  
und die Toten werden auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden das Wort,  
das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, du bist würdig  
zu nehmen Preis und Ehre und Kraft;  
denn du hast alle Dinge erschaffen  
und durch deinen Willen haben sie das Wesen  
und sind geschaffen.

### Chorus

Selig sind die Toten,  
die in dem Herrn sterben,  
von nun an.  
Ja der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.

*My hope is in Thee. (Psalms 39:4-8)*  
*But the righteous souls are in the hand of God,*  
*nor pain, nor grief shall nigh them come. (Wisdom 3:1)*

*How lovely is Thy dwelling place,*  
*O Lord of Hosts!*  
*For my soul longeth,*  
*yea fainteth for the courts of the Lord:*  
*my soul and my body crieth out,*  
*yea, for the living God.*  
*O blest are they that dwell within Thy house:*  
*they praise Thy name evermore! (Psalms 84:2-3, 5)*

*Ye now are sorrowful:*  
*but ye shall again behold me,*  
*and your heart shall be joyful,*  
*and your joy no man taketh from you. (John 16:22)*  
*Yea, I will comfort you,*  
*as one whom his own mother comforteth. (Isaiah 66:13)*  
*Look upon me;*  
*for a little time labor and sorrow were mine,*  
*but at last I have found comfort. (Ecclesiasticus 51:35)*

*Here on earth we have no continuing place,*  
*but we seek one to come. (Hebrews 13:14)*  
*Lo, I unfold unto you a mystery;*  
*We shall not all sleep when he cometh,*  
*but we shall all be changed in a moment,*  
*In a twinkling of an eye,*  
*at the sound of the trumpet:*  
*For the trumpet shall sound,*  
*and the dead shall be raised incorruptible,*  
*and all we shall be changed.*  
*Then what of old was written,*  
*the same shall be brought to pass.*  
*For death shall be swallowed up in victory!*  
*O Death where is thy sting?*  
*Grave, where is thy victory? (I Corinthians 15:51-55)*  
*Worthy art Thou to be praised,*  
*Lord of honor and might,*  
*for thou hast earth and heaven created,*  
*and by Thy will all things have their being,*  
*and were created. (Revelation 4:11)*

*Blessed are the dead*  
*which die in the Lord*  
*from henceforth:*  
*Sayeth the Spirit,*  
*that they rest from their labors;*  
*and that their works follow after them. (Revelation 14:13)*



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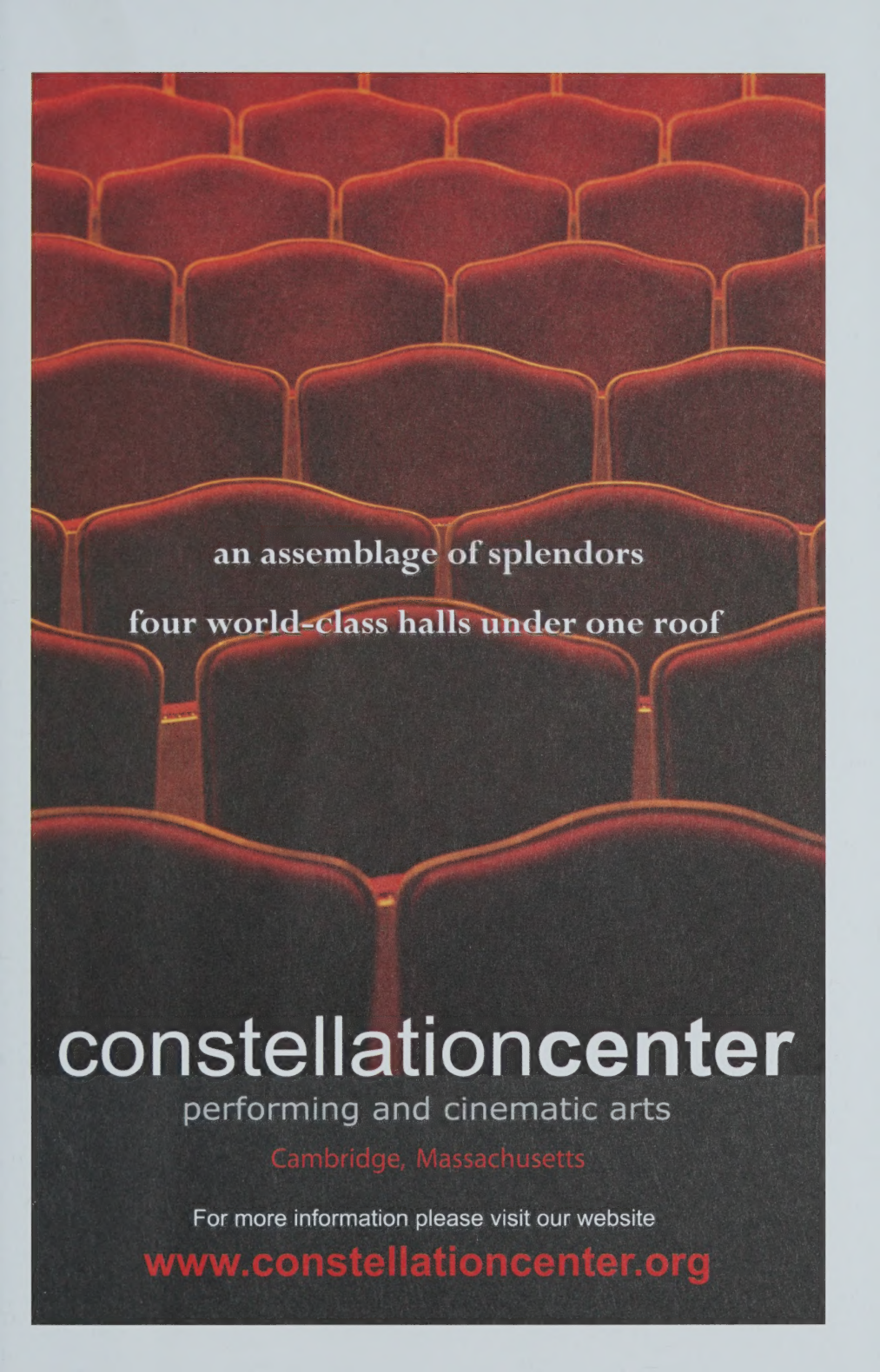
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